

AUTHOR & JOURNALIST

OCTOBER 1962

BELIEF AND THE AUTHOR

By George H. Freitag

WRITER, GO TO THE POET

By Margaret Cobb Shipley

HABITS IN WRITING

By Charles Angoff

WRITING FOR BRITISH MARKETS

By Alexander Doherty

CHECKS EVERY DAY, RELIGIOUSLY

By Dorothy C. Haskin

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This Month

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AUTHOR & JOURNALIST

AUTHOR & JOURNALIST

Founded in 1916

VOLUME 44 NUMBER 10
NEWELL E. FOGELBERG, Editor

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AUTHOR & JOURNALIST, founded in 1916, is published monthly at 3365 Martin Drive, Boulder, Colorado. Newell E. Fogelberg, Editor and Publisher.

Send changes of address and all other communications to the address above. Changes of address must be received by the 10th of the month to catch the following issue. Subscription price in U. S. A., \$3 for 2 years, \$2 for 1 year. Outside U. S. A., \$4 for 2 years, \$2.50 for 1 year. Single copies, 25 cents each.

Manuscripts and other material submitted should be accompanied by stamped, self-addressed envelope. Due care is exercised in handling, but AUTHOR & JOURNALIST assumes no responsibility for loss or damage.

Printed in U. S. A. Entered as second class matter at the Post Office at Boulder, Colorado, under the act of March 3, 1879. Copyright 1959 by Newell E. Fogelberg.

OCTOBER, 1959



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What Readers Say

Worth While to Study Markets

Mr. West:

Your letter in September *A&J* interested me very much. Seems you're ready to "eat worms" because you feel nobody gives a darn about what you write.

Rest assured, Mr. West, that SOMEBODY reads the MSS. you send to magazines. Just because the return address says "John Doe," and the Ed never heard of Mr. Doe, does not keep the story from being read—at least enough of it to determine whether it is usable or not. And amateurs become selling writers, all the time, for the Eds are really looking for new writers—this isn't just a big fat fib somebody made up to encourage would-be writers. After all, old writers die, people leave one field and enter another. I have done that, this year, and so has my husband. We are now collaborating on books. Yes, there is always room for sincere, hard-working writers.

You say you have no time to study markets. Neither did I. I had a house, farm animals (my husband works 8 hours per day, 6 days per week on a newspaper in Colorado Springs), three small children, baking (yes, I'm one of those old-fashioned wives), and besides, I had a burning ambition to write. I had to write!

I made mountains of notes, too. I started several novels which fizzled out after a few chapters. I wrote three juvenile books, none of which ever sold (however, I heard that one was published—one I sent to a shyster "agent" and never got back. I never found out for sure.) I tried articles, and finally, I wrote some confessions. (I read a lot of them before trying them, and also studied Dorothy Collett's *Writing The Confession Story*.) In 1954, I sold one to *Personal Romances*. A while later, I sold them another.

I learned this: It's well worth a writer's time to study markets. You can slant your material toward a specific market. An editor knows what he wants for his magazine. An agent, while he may know the needs of many editors, will rarely ask you to slant toward one specific magazine, for he has no guarantee that the editor will buy what you turn out. By working directly for and with your editor, you learn to write what the editor wants—not just write a story that may sell—someplace.

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Dixie Jensen

Kroll Lauded

You say Harry Harrison Kroll is a "successful author"? Peanuts! He is a *master!* My flesh is still burning from the incident related in the last paragraph, and now I know what I've been smothering within myself because of "what people might think" or "how people might take it."

I'm going to read that article daily—like a prayer, and get every book Professor Kroll has ever written, and when I get caught up I'll be hanging over his shoulder dropping tears on his keyboard, too. "Writer" doesn't begin to describe him.

Put Shakespeare and Dickens back in the box. I want Professor Kroll!

Eleanor M. Richardson

Wassaic, N. Y.

Likes Reeve's Diet

Regarding Eric Lloyd Reeve's "A Diet For Obese Writing" in August issue of *A&J*, I had the pleasure of taking his course last summer at U. C. Extension in S. F. It should be a must for every would-be writer in this area.

The brevity, compactness and simplicity of such an informative article proves the author's point—he believes in taking his own prescription.

Give us more ambrosia from this writer's savior-faire.

Jonnie Dailey

San Francisco, Calif.

There Is a Way

A blind man with a flair for mystery writing attends our Writers' Workshop. He lamented that he was unable to find any books on the subjects of fundamentals and technique.

At the suggestion of a friend, I wrote to the Library of Congress, asking them if they could advise me. I nearly flipped when several weeks later, no questions asked, the mail truck wheeled up and seven huge volumes in braille were delivered.

These books were late editions, beautifully bound, compiled by the top authors and marked "Free Reading Matter for the Blind."

Somewhere, somehow—if we search for it—there is a way.

Jo Gouailhardou

San Francisco, Calif.

Aw, Come on, Fellas!

Oh, sweet freedom of speech! E. W. Houghton, in your "For Abolishing Editors" (May *A&J*) you certainly exercised your right. Reminds me: Some like it cold; some like it hot. Let's learn the market, then maybe we'll like editors.

Chloe Keller

New Dillion, La.

(Advertisement)

Book Review

Words And Sentence Patterns Shows Way To Lucid Expression

WORDS AND SENTENCE PATTERNS by Ben Gray Lumpkin. Distributed by Colorado Book Store and University of Colorado Bookstore, Boulder, Colo.

Words and Sentence Patterns is an outgrowth of two trial editions of English for Students Only by Ben Gray Lumpkin, one having appeared in 1957, the other early this year.

Lumpkin, assistant professor of English and speech at the University of Colorado, has wrapped up the elements of lucid expression in a 70-page paper-covered booklet that contains no nonsense and puts across word usage and sentence structure in positive, understandable terms.

Lumpkin, long a champion for down-to-earth teaching of the fundamentals of English, emphasizes the right ways of expression and eschews the preponderance of wrong examples discussed

in many handbooks and workbooks.

His positive approach reduces English expression to a logical system of putting one word after another so that they make sense. Definitions and rules are shorn of pedagogic complexity with the result that it would be difficult for anybody possessing ordinary gumption to be confused by them.

In an introductory note, Lumpkin observes that "the most common complaint about American education is that schools and colleges fail to teach students to think logically and to express ideas tersely and clearly. Journalists point out bad spelling and tangled sentences. Deans of law schools say . . . that few college graduates are prepared to enter the study and practice of law. Business executives complain that high-school and college graduates cannot say what they mean . . . Grammarians pile up nomencla-

ture and write longer and longer handbooks and workbooks. Linguists ridicule English teachers as hidebound purists who ignore the obvious flexibility of English diction . . .

"Instead of negative criticism suggesting what inexperienced writers should not do, this outline explains how to construct varied and lucid sentences. With no intention of being prescriptive, it presents an over-all view of the sentence patterns needed in business, science, professions, and in academic work . . ."

Words and Sentence Patterns would be a useful tool not only for the student but also for any other person whose daily duties and contacts require him to communicate ideas. And that takes in just about everybody.—J.D.C.

This review is reprinted from *The Boulder Daily Camera* with the kind permission of Mr. A. A. Paddock, publisher, and of the writer, Mr. James D. Corriell, Editor of the Editorial Page.

Although I do not know Mr. Houghton, in spite of the fact that we live in the same town, I must say that he has some definite points in his favor in his criticism of editors.

As one who has been in the game for many years, mostly in business paper writing, I find it increasingly disgusting the way in which many editors hold manuscripts without acknowledging them (in spite of the fact that postage is included to do so), publish them without making payment, until an organization such as National Writers Club gets after them and makes them do so, or holding up the issuance of checks so long that a writer could starve to death unless he had some other source of income.

Payment on publication, of course, is a plague, but most of us have learned to live with it—but how many editors actually pay on publication! I would take that phrase to mean on the date upon which the magazine is mailed out to subscribers. However, some editors seem to interpret it as meaning *anytime* from that date, until as late as 60 days afterward. And what do they mean on acceptance? I have had manuscripts accepted and waited as long as 60 days for a check. One magazine for which I write quite regularly says it pays on publication, yet checks are *never* issued until next month's magazine is printed and mailed, so what they really mean is that they pay 30 days after publication, but you don't find any of the writers' magazines reporting it that way.

Which brings up another point—the writers' magazines are extremely lax in reporting accurate information concerning magazines' methods of payment. Just recently I had a very unpleasant experience with a church magazine. It was reported in a market report that his magazine was in the market for certain material and quoted an unusually good price for such material. I submitted same, and word came back that the material was acceptable, *provided* I did not expect payment for same. Yet, this same magazine reports that *every* market notice it publishes is first checked and O.K.'d by the editor of that magazine. When asked about this, the editor replied that he had never even had any correspondence with the magazine involved.

So, writers' magazines, I feel, must bear much of the brunt of misunderstanding brought about between editors and writers. They seem so anxious to rush material into print that they fail to check to see just how authentic or reliable it is, and to us who are many miles away from the

market centers and have to depend on that information, it is a downright fraud.

Naturally, I know this letter will never see the light of publication, but it, at least, will let you know that Mr. Houghton is not alone in his condemnation of editorial tactics in some quarters. I can't agree with him that writers don't need editors, they do, but they need editors who treat writers as people, not as something to be paid only when they feel like it or if they feel like it.

I am *not* condemning all editors as being lax and inconsiderate—it's just that I have had contact with very few of the other kind!

Homer Hathaway

Everett, Wash.

Plaudits for A&J Market List

Keep up the good work. Your market information is excellent. I have made my living the past five years as a free lance writer, selling non-fiction to magazines in the United States and England and fiction to a newspaper syndicate.

William L. Roper

Chino, Calif.

. . . . I have received all past copies of A & J and indeed I look forward to receiving it each month. Your market lists, I find, are more complete than any other writer's magazine. As a writer, your listings have steered me toward many sales and as editor of a literary publication, your listings have brought many talented writers and poets to us.

A. Karl Austin
Editor of *Wanderlust*

Metairie, Louisiana

New Addresses

Friendship Press, 475 Riverside Drive, New York 27, N. Y.

Guideposts, after Nov. 1, 1959, 3 West 29th St., New York 2, N. Y.

Discontinued in the religious press: *The Message Magazine*, *The Christian Home Builder*, *Catholic Home Journal*, *Adult Bible Class*.

Discontinued British publications: *Home Notes* which amalgamated with *Woman's Own*; *Authentic Science Fiction*; *Everybody's*; *Britannia & Eve*; *Chambers' Journal*; *Collins Magazine*; *Heiress*; *Illustrated*.

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The Art of Poetry, by Hugh Kenner, Rinehart & Co., Inc. 357 pages. \$2.50.

Hugh Kenner of the University of California has compiled a workbook for the writer who really wants to learn the art of poetry and a tool for the poet which he can use constantly. It is a paper bound textbook crammed full of instruction with chapter headings such as: Diction, The Family Alliance of Words; Tone, The Speakers Sense of His Situation; The Image; Rhythm and Sound; Meter; Song and Sonority. Mr. Kenner gives credit to "Ezra Pound who convinced writers and readers of two generations that the love of a thing consists in the understanding of its perfections, so the most detailed knowledge of what it is that a poet has done will minister to the most enduring poetic pleasure." *The Art of Poetry* will do the same for you.

Effective Writing, by Robert Hamilton Moore, Rinehart & Co., Inc. 608 pages. \$3.90.

Effective Writing reflects the twenty years of Mr. Moore's experience with college writing courses. The book is organized on the familiar pattern of composition: the paragraph, the sen-

tence and the word. It also presents rhetorical principles applicable to all types of writing, with special attention to exposition and with constant emphasis on the importance of the writer's purpose and of his audience in controlling his choice of methods. Of special interest are chapters concerned with problems of reasoning and argument, of the critical review and a compact Handbook of grammar at the end of the book which will help any writer with the mechanics of composition.

Scripteasers, by Nell Womack Evans, Golden Bell Press. 132 pages. \$3.50.

Scripteasers is a provocative and interesting approach to the often tedious jobs of copy preparation and proofreading, from which any writer is sure to gain much background in how his manuscripts are handled. Mrs. Evans imparts information with a subtle sense of humor and a delightful style, about newspaper writing and editing. The chapter on "How to be a Columnist" is for writers who want to mix "doing" with "learning."

The Art of the Essay, by Leslie Fiedler. Thomas Y. Crowell Co. 640 pages. \$6.00.

This is a collection of essays aimed at making clear what the essay at its best is. Though not historically exhaustive, it covers the whole field from Montaigne to the present and is arranged to illustrate the shifting uses of the forms without ever losing sight of its essential function of exploring the self. ". . . if we take the obligations of literacy at all seriously, we cannot avoid the essay, that brief piece of discursive prose, whose intimacy of tone and relaxed approach to its theme make it the next step beyond intelligent conversation."

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Last-Minute News from Editors

Ziff-Davis to Publish Non-fiction Books

The Ziff-Davis Publishing Co., One Park Ave., New York 16, N.Y., publishers of *Popular Photography*, *Popular Boating*, *Popular Electronics*, *Electronic World*, *Flying*, *HiFi Review*, *Sports Cars Illustrated* and *Modern Bride* has established a new book publishing division which will issue books in the fields in which it has these publications. The program will be limited to nonfiction. Length of manuscripts will be determined by the nature of the material and the kind of treatment it is given. Freelance writers who are qualified in these fields are invited to submit ideas to the editors in brief form, with an outline and a sample chapter. Some manuscripts are purchased outright, but the majority are published under a standard royalty agreement. All books will be promoted via advertising through general media as well as the Ziff-Davis publications and through the special distribution services which the Ziff-Davis Publishing Co. has set up under classifications such as Popular Photography Book Service, Popular Boating Book Service, etc.

Enchanted Press to Launch New Teen-age Magazine

Teen-Age Mystery and Adventure Magazine will be published by Enchanted Press, 354 Korber Blvd., Albuquerque, New Mexico. Budd Westreich, Editor; Ramona Martinez, Associate Editor. First issue planned for January 1960, monthly thereafter. They are interested in receiving mystery stories with a present-day locale and slant or exciting modern adventures which plausibly might be experienced by young protagonists in the 11-16 age group . . . including science fiction! Preferred story length 2,000 to 3,500 words. Three-to-four-part serials are being sought which have mystery themes. Boy and girl protagonists essential. Serial length 8,000 to 10,000 words. Adventure stories with a historical or foreign theme will be welcome. Avoid romantic situations and moralizing. The editors are also on the lookout for fact articles or mystery and unusual experiences which will appeal to the adventure hunger of boys and girls. Suspenseful "discovery" and "explorer" articles, fictionalized biographies of heroes or heroines of history will be used. Article length 500 to 2,500 words, shorter lengths preferred. There is also a market for puzzles and cross-words keyed to a certain theme—i.e., utilizing names of famous spies, traitors, pirate terms, etc. A special feature each month will be a code or a cryptogram for the young reader to solve and a "mystery photograph" to identify. Samples of art work from illustrators will be examined carefully and returned. Art for the magazine will be on an assignment basis. Payment is 1c per word and up, on acceptance, for stories and articles. Crosswords and cryptograms, \$5. Art and photographs, by agreement. Reports in four to six weeks.

Writing Vets, Attention!

Recently discharged VA hospital patients who are interested in the art of writing and desire aid in their efforts, or those willing to assist in promotion of the work of the *Hospitalized Veterans*

Writing Project through hospital visits to assist patients, etc., may learn much to their advantage by addressing an enquiry to Thomas Earle Dwyer, Secretary; HVWP Alumni, White Cloud, Mich.

"Little" Magazine to Aid Writers

Writer's Notes and Quotes, "The Friendliest Magazine in Print," Calhoun City, Miss., is seeking personal-experience style "how-to" articles on various phases of writing and selling manuscripts, some short fiction, and traditional and experimental poetry. They pay a small cash honorarium for the best article and best poem used in each issue of *Writer's Notes and Quotes*, a copyrighted, bi-monthly "little" magazine. They do not make regular payment for most material used, but they do offer numerous cash and/or gift awards, and make detailed comment and criticism on the rejected work of subscribers. Prose pieces up to 2,000 words in length, poetry up to 20 lines. They do not publish poetry written in an "obscure" style, nor reprint material of any kind. Free sample copies of the magazine will be sent to prospective contributors and subscribers whenever such copies are available, provided six cents postage is enclosed with request.

With Religious Publications

Marriage, The Magazine of Catholic Family Living, Saint Meinrad, Indiana, uses articles and photos in four areas: husband-wife, parent-child, family-society and family-God. Short-shorts up to 1,000 words are used and short stories of about 1,800 to 2,500 words. Articles should be informative and inspirational, on all aspects of marriage and family life, especially religious and ethical. 1,500 to 2,000 words. Personal essays relating dramatic or amusing incidents that point up the human side of family living (up to 1,500 words) are needed and profiles of outstanding families or ordinary families whose story will be of interest for some special reason, are requested; also, profiles of individuals who contribute to the betterment of marriage and family life (1,500 to 2,000 words). Requirements also include interviews with authorities in the field of marriage and family relations, on current problems and new developments (up to 2,000 words); "We Tried This," short personal accounts about original solutions to family problems (up to 400 words); "At Our House," short personal accounts of unusual or amusing incidents of family living (up to 400 words). Payment is 3c a word on acceptance, with replies within two weeks. No poetry and no cartoons. Address inquiries to Rev. Raban Hathorn, O.S.B.

The Christian Family, Divine Word Missionaries, Techy, Illinois, are looking for good short stories, 1,500-2,500 words, about normal people in normal situations; photo stories about people and places of interest to Catholics; interesting articles, 1,500-2,500 words, of use to the family man and family woman. Payment is on acceptance and material is returned as soon as possible after a careful and personal perusal. Two cents a word and up. Photos \$5 each. Address inquiries to Fr. Charles Kelty, S.V.D., Editor.

Montage

This column is called Montage for several reasons, one being that there will be a variety of opinions and thoughts expressed on the composite picture of writing. Another reason, just as valid, is that I like the title and can't think of a better one. Many of you let off steam by writing letters to me . . . fine, please don't stop! I will let off steam by writing this column. Oh, maybe not let off steam exactly—just pass along things that come my way that might be of interest.

In the forty-four years of its publication *A&J* has been many things to many people: critic, confessor, teacher, patron, servant and master. What I have to say may not be so earth shattering that it could not be left unsaid. Editors are arbiters in the race of words. Editing a magazine such as *Author & Journalist* differs in that the editor is more like a father of a busy, independent, often rebellious family.

The poet, Wystan Hugh Auden, in "At The Grave of Henry James," wrote:

Master of nuance and scruple,
Pray for me and for all writers
living or dead;
Because there are many whose works
Are in better taste than their
lives, because there is no end
To the Vanity of our calling.

I often think of this quotation when I read an indignant letter pertaining to editors who have rejected a manuscript that was subsequently accepted by another editor of a similar type magazine. Editors, too, have the right to be wrong. It's only when they are wrong too often that they cease to be editors.

A few weeks ago a Boulder author, Loring Hutchinson (*Secret of Hidden Valley*) and his wife, Fran, were over for a visit. He had just finished his new novel and we discussed the title that he had chosen. The talk became a jam session on titles. We did come up with a few thought provokers . . . *Sons of Giants, Ride Upon a Cherub, Tender Grass, Morning Without Clouds, Shekels of Brass, Lost in Laughter, Bowed Heavens*, to name a few. (Help yourself.) None of these were suitable for his book, but he did come up with a new title and off went the book to his publisher, Random House. Now he can sweat it out.

When our teen-age twin daughters entered the fray with suggestions like, *Out, Damned Spot!* or *The Dog Doesn't Listen To Me Any More Than The Kids Do*, we had had it. The discussion left the intellectual level of the Bible and Shakespeare, to one of sheer comedy.

I have known writers who worked backwards; a title appeals to them and provokes the thought which becomes the theme or plot. The perversity of editors, as far as titles are concerned, can be annoying to writers, but always remember that the editor is concerned with reader impact when he changes your fondest title. One senior editor of a leading publishing house said, "I want every title to be aimed at the guy running to catch the 5:30 train home." The subject of titles could be an article in itself. . . . Enough.

Newell E. Fogelberg

REJECTION SLIPS TRANSLATED FROM THE ORIGINAL or WHAT DOES THE EDITOR MEAN?

by Odessa Davenport

Your Story is . . .

. . . **hastily written.** Translation: Did anyone ever tell you to *plan* a story before you write it? Extensive revision and polishing wouldn't hurt it, either.

. . . **immature.** Translation: Are you a moron or something?

. . . **not sufficiently adult.** Translation: Who do you think you're fooling, using your by-line on something obviously written by your twelve-year-old son.

. . . **lacking in attention-getting qualities.** Translation: Had you thought of marketing this as a getting-to-sleep device?

. . . **written around a sound basic idea.** Translation: Around and around and around. This is sure scraping the bottom of the barrel for something nice to say.

. . . **loosely plotted.** Translation: Your story is like a cow trail on the open range; it wanders all over the place.

. . . **slightly obscure.** Translation: Hope you know what your story is about. We don't.

. . . **lacking in unity.** Translation: Is this one story or six?

. . . **a little thin.** Translation: Nothing much happens about nothing much.

. . . **an appealing one. This rejection is not to be considered a criticism. Suggest that you submit it to other editors.** Translation: Finding an editor to whom it will really appeal is your problem, not ours. The story is actually terrible but we aren't going to give you an excuse to start an argument with us by mail.

CORRECTION: Address for Song entries to the National Thanksgiving Association in Menetonka Triad Club, Box 14, Spring Park, Minn. Closing Date—Oct. 15.

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AUTHOR & JOURNALIST

OCTOBER, 1959

BELIEF AND THE AUTHOR

By GEORGE H. FREITAG

The whole difference between construction and creation is exactly this: that a thing constructed can only be loved after it is constructed; but a thing created is loved before it exists.

—Preface to Dicken's *Pickwick Papers*

IN the pages of this magazine I have discussed a variety of ideas and attitudes. They all had to do, of course, with being a writer. There are very good writers; there are mediocre writers and there are bad writers. Sometimes even the bad writers turn out a story that, continuing to be bad, sells to a top-paying market; then the writer feels that there is a demand for bad writing and continues from then on to try to ape his initial success.

Years ago, painting signs in the basement of a beauty and barber supply house, I was trying to write on the side. I hadn't sold to any but one magazine, the *American Spectator*. I had written and rewritten for three solid years following that first sale. I was trying to get back in the *American Spectator* even though it had changed hands and editors, and was printing about what it had been printing. Charles Angoff, a fine man, was editor. I tried the first formula of writing of starvation. Starvation sold the first time, why not the second? I wrote twenty-one stories about starvation and sent them one after the other to Mr. Angoff. He did not buy any. I was growing tired of writing of hunger but I felt, you see, that in order to sell a second time, I had to copy the delicate lines of the success of my first sale.

Poor Mr. Angoff. He wanted, I suppose, to print me. "Please try again," he used to say to me. Then, in the end, the magazine died again. It had already died once; it was dying again. **Good writing does not very often come out of a studied attitude towards a particular manner or conclusion.**

I used to watch a good friend of mine, Clyde Singer, work on his paintings. We were the same age and we created things back there in Ohio. Clyde used to walk around in the country a good deal. I guess Jesse Stuart does it that way, too: walking around and gathering feelings. One time Clyde Singer said to me, "I do not think one is effective gathering ideas as much as one is effective gathering feeling, for feeling and the projection of belief into a work of art," Clyde said, "is what makes something loom up big."

There is a little moral to this. I do not think I need tell you, especially, what it is but I shall anyhow. The moral is to try harder to say an original thing in your own individual way than to want to repeat, for instance, what you have already done. All art is extemporaneous, all good art, that is, and it must come out of a man's inner-self first, then into the world, but not until it has been fashioned into a language that the world can grasp.

I will tell you more about this thing now. When I was busy working on my novel, I lived in Ohio near a very pretty lake. I used to go into a certain room and close the door and put a piece of paper in the machine, in my typewriter, and begin writing on the book. The book, as a matter of fact, became more obviously significant to me than the life that went on around me. I used to look out of the window onto the lake. Once when I looked out I saw a man rowing a boat. I watched him a moment or two, then I wrote a little, then I watched the man in the boat again. Suddenly it was towards evening. The colors on the water changed, the man changed, the boat changed. Everything was continually beautiful but the day itself was moving towards dusk and in the moving, the colors altered themselves. My wife came to the door and opened it and asked me if I wanted something to eat and my daughter who was then just a little girl was home from school and a whole live long day had gone, melted into life.

The Atlantic Monthly has just accepted three of Mr. Freitag's stories, to be run together in an early issue. This distinguished fiction writer and essayist has appeared often in *Author & Journalist*, to the stimulation and delight of serious writers. An Ohioan by birth and upbringing, Mr. Freitag now lives in California.

Now.

Would one go to bed and to sleep and awaken the next day expecting to find life in an identical pattern of colors and events and detail? If you did, you would not have made much progress. In the morning, in full, real life, the boat was gone. The newspaper being delivered to the mailbox on the main road said on the front page that a man in a boat had disappeared into thin air. Fiction. It is not enough, in real life, that a man rowing a boat manages to disappear. In real life, of course, darkness came down and moved stealthily across the beautifully colored lake and while I sat at the typewriter writing and at the window looking out, a whole man disappeared.

And were fiction, then, to entangle itself into fact, which indeed it very often does, then a man disappeared; though what actually took place was darkness.

I wrote ten, sometimes thirty pages a day. If I wrote thirty pages a day, I more than likely had to re-do them. If I wrote ten, eight or six pages of the novel, I did not very often need to re-do them. But what I want you to hear me say now is that sitting in front of my typewriter and occasionally looking out of a window, there was not any particular manifestation of nature that did not get altered by the passing of time. One of the great writers of our day, Virginia Woolf, did it in her novel, *To The Lighthouse*, in "Time Passes" of that book and, to some extent, Truman Capote did it in his novel *Other Voices, Other Rooms*, and Edita Morris used to do it in her stories and so did Margaret Shedd and Eudora Welty. It is obviously a time of suspension held together by the fragile lifeline of a writer's genius, personality-genius, call it anything else, it is suspended time brought into the scope of words. **All good writing before it is born to the world of the page has to be held together inside a man's inner-self, inside what he represents of himself to himself.**

Good writing, good painting, painting like Clyde Singer did, writing like Margaret Shedd did, and Eudora Welty and the greatest of all, Virginia Woolf, springs from a springlike source of dimensional-self, projected, then, onto the subconscious and allowed to attain a fullness in words, a fullness in color, a fullness in sound. Bach, Vivaldi, Mozart, Beethoven had it.

Have you not, yourself, felt close to a secret? I think that while we are filled with youth and living in a time of long days and long nights and are in the middle of growth, is when we are closer than at any other time in our whole lives, to a secret. What is the secret? Once in a while it is that very question asked again and again throughout a man's creative life that makes him go on, that gives him his incentive to create. He is searching for the secret. What is the held secret? One time Beethoven, during the writing of a sonata that flew at him and demanded expression, said that he felt as if he was on fire and was hunting the source of the flame.

All good, all careful, warm and tender writing, whether it be something that finally appears in *The Atlantic*, *Harpers* or in a Confession magazine is simply a reflection of a secret held. While I was trying to sell my second story to *The American Spectator* and before I finally sold to *The Atlantic* instead, I was trying to recapture the tone, the flavor, the meaning of the first secret, but—the first secret had been said. One cannot continue to capture the tender, succulent lowness of a secret, for once a secret is not a secret and has been told to the world in a certain private, secretive way, it can not continue to hold itself together with its charm and its extemporaneousness. It is a dead sentence, a dead word. The time of its value has died; the time of its impact upon the world is over.

This is the life of a secret.

It is of course, the life of fiction. Once fiction has been said and its impact felt; once a man who has been rowing a boat in the middle of a calm lake suddenly disappears from sight and because his disappearance has been stated, there is nothing to do but locate him.

But the initial fury, the commencing curiosity has gone. And it is, I dare say, the commencing curiosity, above everything else, that is the gem of all fiction. That is why that from the eyes of a child and from his mind, too, stem the unaffected, all curious, all wonder, by-roads of attitudes and beliefs. After the mind is tired and all forces spent, fiction is tired too.

Here is something else.

Have you ever taken the trouble to notice that even when a story is told by a different writer than the original teller, it takes on nuances and identities belonging to the second teller? Have you noticed, too, that good writing is well fashioned, that is, has stepping stones, as in a creek and that the author has paced himself and his story to come out even, to have no loose ends, to have flavor and individuality. You can write a story about love. How often has a story about love been done? From the beginning of the art of the story itself, when it was told to groups around the night fires, before sleep, there was love. It has, indeed, motivated the story. Even when a story, for instance, does not involve a man and a woman, it is nevertheless about love in one form or another; it is sometimes about a man's love for the land. It is about a man's quest for something, for happiness, for attainment, for belief, for God; but it is love in all the forms, and the story, growing out of love, ought to be written with that kind of understanding. Yes, and with that kind of purpose.

Honest writing does not necessarily mean the sort of intellectual story that the *Partisan Review* might print, however honestly done these pieces generally are. Honest writing is any good writing, writing that is good for most any market. I could very well, in writing this piece for Mr. Fogelberg, who is the editor of this magazine, say, "My Dear Mr. Fogelberg;" and then commence to say what

I've said. One time I wrote a letter to a young writer (we were all young then, it seemed; young and fervently ambitious!) and by the time I had finished it, I knew it was all rather unbelievable, at least to the person I intended it for; so I simply removed the salutation, scratched it off with a pencil, and sent it to *The Atlantic Monthly* which at that time in my career had not yet seen any of my fiction, and they bought it right away.

I was always writing something to somebody in

those days. And the more I said, the more I found to say, and some of it sold and some did not, but the procedure was there and it was an exciting time.

As a last thought to be left with you, I would like to tell you this: that if you cannot breathe yourself into your stories, breathe belief. It is the foundation of most of life, and life itself to good writing.

WRITER, GO TO THE POET

By MARGARET COBB SHIPLEY

DON'T give me that long-haired stuff," said my friend the fiction writer, pushing away Stevens, Frost, Moore, Eliot and burying his nose deeper in his plot charts. "Poems are for people who can understand them. I'm a story-teller. I don't have time for rhymes." And off goes another manuscript to a quality magazine only to bounce back. Our fiction writer is still wondering why.

He is a baker making bread without yeast, a weather-man looking for rain with a slide rule, a gardener starting plants in clay. The writer who tells his story without regard for rhythm of speech,

powerful imagery, economy of words or movement of narrative is indeed on dry ground. He is ignoring the fountainhead of his craft, wandering thirsty in the desert while the springs of life bubble at his feet. And he has only to turn to the poets for the answer.

Use the Poets Art

"Every sore I seen I remember," asserts Jolly Adams in Archibald MacLeish's poetic drama "J.B." Is this line poetry? It's imagery is slightly revolting, its grammar obnoxious, its speaker a mere child. There is nothing long-haired about this line. It is the spontaneous reaction of a child who has looked upon Job's sores and found them fascinating. Yet in this simple statement the fiction writer may find a basic ingredient of good writing: natural speech rhythm. As a bonus, he also has a striking example of a human frailty summed up with shattering directness and economy.

Let's look at the line. Rhythmically it goes — — / — / — / —, the strokes indicating stresses of the voice. Throughout the poem MacLeish uses the five-foot iambic line with variations such as this. In this line he makes use, twice, of the vigorous anapest (— — /). Nowhere does he allow the paralyzing regularity of the metronome to affect his verse. This is not the prerogative of the poet. Interesting and pleasing voice rhythms are there for the fiction writer to use, also. Using them, his dialogue becomes readable, fluid, natural.

Margaret Cobb Shipley is the author of "The Sound of the Sun," a dramatic novel of Americans in Athens, published by Doubleday in 1958. Her poetry has appeared in *The New Yorker*, *The Colorado Quarterly*, *Western Humanities Review*, *Antioch Review* and others. Her first collection of poems was *The Root and the Leaf*, published in 1950 as the award-winning folio of the Durham, N. H. Writers Conference. She received the Colorado authors League "Tophand" award this year in both fiction and poetry. She is now at work on her second novel and on another collection of poems. Her home is in Boulder, Colorado, where she is co-owner, with her husband, of the Shipley Press, and mother of two sons.

If, as in MacLeish's line, the story writer can combine such rhythm with local idiom, he has it made. The child in the play comes from a lower middle class family and is dominated by poorly educated adults. It is natural that she should say "I seen" for "I saw." This tells us much about her. No description is necessary. We get the full impact of her unfortunate circumstance from her poor speech. Let the writer of fiction shape his dialogue with full consciousness of what kind of people his characters are. It can be done in one five-foot line.

Along with rhythm and idiom, the story-teller can go to this simple line for the poetic technique of alliteration—not to be despised in fiction, mind you. It is no accident that MacLeish used the two s's in "sore I seen." This does something for the line—makes it art, if you will. And why should the story-teller despise art? Art is the difference between quality and mediocrity. With the devices of art used by the poets around him, why should the fiction writer not use them? Alliteration is like pepper on eggs: to be used sparingly and only where extra flavor is required. It can make or break a line. Try it.

The psychological overtone of Jolly Adams' remark is its most important message to the writer. What she says means more than at first meets the eye. This is the secret of rich writing, to write on more than one level. Behind Jolly Adams lies the vast, dark area of human morbidity. A child does not remember the sight of sores because of her compassion; she has yet to learn compassion. She remembers it because it is gruesome. She remembers it with appetite; she likes it. MacLeish has deftly put his finger on a great human enigma. Coming from a child, it staggers us. And he has done it in six words.

Let the Reader Function

Jolly Adams' remark has served us well, rhythm-wise and otherwise. How about Dylan Thomas for powerful imagery? He is there for the writer to draw from. Take the line, "The force that through the green fuse drives the flower/ Drives my green age." Here is the metaphor of young man as growing plant; the identification of the life force as one and the same in man and plant. It could have been said thus: "A boy grows as a plant grows." How dull! Story-teller, put away your typewriter and get out your magnifying glass. Let's take this line apart and put it together again. Chances are we'll find in it most of the vital ingredients dull writing lacks, find what makes this image so dynamic. And isn't that what you want in your writing—that powerful potential that alarms and hypnotizes? Here goes, Dylan!

The line is not static because it has motion. The secret of its motion lies in the word "drive" used twice. How many of us would have thought of that power-house of a word in describing growth? And instead of using the trite, omnibus

word "life," Dylan Thomas has used the more specific, muscular word, "force," as the subject of "drive." And what does the *force drive*? Not the sap upward through the stem, but the *power* itself! This is bold, direct writing. Thomas did it, why not you? And what does the force drive the flower through? Not the stem, O writer of much-used, frayed-at-the-edges nouns. Oh no. It drives the flower through *the green fuse*. A fuse leads to explosion. The very word "fuse" implies explosive experience, whether in the flower or in maturity itself, which the flower symbolizes. In appearance, a stem resembles a fuse; organically, it performs as one, slow motion. Why should the story-teller not search for, and find, the dramatic, explosive metaphor? A narrative set in brilliant imagery—brilliant because it is alive—performs more than a what-happened-next function for the reader. It becomes for him a vivid experience, almost physical in its intensity. What more can a story set out to do?

In the more mechanical domain of sentence structure, why not tear a leaf from Dylan's book and place your most important noun at the end of the line, where it leaves a lasting impression? Compare "The force that drives the flower through the green fuse" with the way the line was actually written. Dylan's line is stronger and more rhythmic for the mild inversion of prepositional phrase and verb with its object noun. This device is not exclusively the poets'. It's yours, too, when done unobtrusively for effect. In the same vein, how cunning is the use of the word "drive" in a second phrase echoing the first, giving momentum to a word already on wheels! Move over, plot chart. The fiction writer is reaching for his anthology of twentieth-century poets!

Imply Your Way to Impact

You will find imagery the flesh and sinew of poetry, packed tight in Dylan Thomas, rich and profuse in Whitman, Yeats, Cummings, Auden—or go back to Shakespeare if you wish. Such color does not mean wordiness. This is where the story writer, with pages at his disposal, must beware. The poet has only one, or at the most, two pages to fill in writing a poem, barring epics and narrative poems. He must weigh every word if his poem is to say all he wants it to say in a limited space. He doesn't bother with "the," "and," "but," or prepositional phrases unless they are indispensable. He looks at the whole man, not the connective tissue joining the thigh-bone to the knee-bone, the knee-bone to the leg-bone, etc. The connectives are there by implication: his work is with man in his setting. For all the pages at his disposal, the story-teller would do well to write likewise. Implication rather than statement makes for economy. Economy makes for impact. Impact makes for sensation—and this is what the writer is trying to bring to his reader.

Economy has been noted, in passing, in the line from "J. B." It can be found everywhere in

poetry for it is the manner of poetry—but most strikingly in such a line as this: "Forbear to tease the hooded why,/That shape will not reply." As an exercise, try expressing in your own eleven words this idea—i. e., that it is useless to question the unknowable; man's mind is finite and cannot hope to grasp the eternal. (Score: twenty words.) The poet has, moreover, in those eleven words, inflicted an emotional shock, and painted an image to boot. We see the hooded form of the mystery; we feel the wistful craving, the restless frustration of man before the unknown.

Choice of the right word is the essence of writing economically. "Tease" is stronger than "ask." "Why" used as a noun shortens the line. The single adjective, "hooded," projects the image. Even the adjective "that" colors the shape as being remote and slightly hostile. As for the word "shape," it brings us a package deal: a visual image of a phantom complete with hood, and at the same time an awesome feeling of fear. We cannot quite define the outline of the shape, since we are given no specific clue to its appearance, and are thus put into the actual state of mind of asking and being unanswered. The poem does this to us. A story can do it, too, by choice of the right word.

For economy of imagery go to William Carlos Williams, with his sparse pictures of a wheelbarrow, a red rooster, children. The scene projected on the inner eye with five or six words will do what abstractions can never do—reach the reader where he lives.

Set Your Ideas in Motion

Every story-teller knows that his narrative must move from a beginning through a middle to an end. Yet, how many stories bog down in the very process? Action, says the fiction writer, is the key to movement. Keep the characters moving, intensify the problem, climb to a climax, drop to the denouement. Fine. But why does the story, in spite of all this, persist in being dull? Unhappy writer, allow me to introduce you to "Bells for John Whiteside's Daughter," a poem of five quatrains written by John Crowe Ransom.

The story is simplicity itself: the poet grieves for a child who has died. He tells us about her: she used to play in the orchard below his window, drive the geese into the pond with her rod. Now the bells are ringing for her funeral. He is " vexed" that she was so swift should now be lying " primly propped." That is all. The achievement of the poem is in its motion and its stillness—the perpetual, rhythmic motion of the child out of doors, the utter stillness of the child dead. By the same token, can not a story be in motion, and be still? It must not tell about the motion, but be in motion. How is this achieved?

The poem starts right out with the "speed in her little body" and the "lightness of her foot-fall," phrases which immediately set the poem in motion. Three quatrains then describe her in motion "among the orchard trees and beyond,/

where she took arms against her shadow,/ or harried into the pond/ the lazy geese . . ." Flashing sunlight and rippling grass are in these lines, though they are not specifically mentioned; everything in the picture is in motion: the child with her rod, the "scuttling" geese. In the last quatrain "now go the bells," and the movement is brought to a full stop with the shock of recognition of death. By such contrast is the sense of movement enhanced, and vice versa.

No matter what its subject, a poem—like a story must keep its idea in constant development with never a standstill or a backwash. This is achieved in a minimum of lines by devices which are readily available to the story-teller. Robert Frost's "The Road Not Taken" tells the simple story of a man who had a choice to make between two roads and chose the one less traveled. The statement from beginning to end is clear and simple. The first two five-line stanzas plus the first two lines of the third are a continuous sentence, launching and furthering the flow of the idea with no stops or hurdles until a decided turn in the thought is reached. This turn is expressed in line three of the third stanza, a line which ends in an exclamation point. Never scorn the importance of those little marks, by the way, known as punctuation. They can be angel tracks or foot prints of the devil. An unnecessary comma can be treachery to a swift-flowing idea, stop it right there and bog it down. The reader, too, gets sucked under, hasn't the initiative or desire to pull himself out and go on, and you've lost him. A one-line sentence capped with an exclamation point occurring any sooner in Frost's poem would have broken the flow and damaged that delicate skiff the reader drifts in down the stream of the poem. Chances are, once the reader has got wet he won't want to come back!

Letting sentence-flow (or stops) and punctuation work for him, the poet concentrates on channelling his idea through narrow banks. There must be no distracting landscape to divert the reader (however fascinating the jungle may be) and no promontories jutting out into the channel. As for flash-backs, those backwashes and lagoons—let them be minor eddies diverting the reader only momentarily from the main channel. While the story teller has a wider stream bed to work in, for him the same principle holds true. Frost could have taken any number of side paths into the woods in describing his two roads; he held to his single idea, brought us smoothly to his conclusions. Long live the story that does the same—and the writer who writes one story at a time!

Those slim volumes of poems no longer look so out-of-the-world, do they? They are not escapes into the stratosphere; they are tool chests complete with work diagrams. Where else can a craftsman so easily find the blueprints of his trade? Go to the poet, have a wonderful time—then write!

Questions and Answers on HABITS IN WRITING

From the Literary Notebook

By CHARLES ANGOFF

"Professor, when is the best time to write, in the morning or at night?"

There is no one best time for all writers. Each has his own best time. I would like to go further and say that for genuine, 100 proof writers, every available time is the best time. The late Thomas Wolfe used to write virtually round the clock for a week or more and then take off a couple of days for mischief-making: eating, loving and drinking. Then he would seclude himself once more and again work round the clock for a seven-day stretch or so. On the other hand, Willa Cather did most of her work, I am told, between 10 o'clock in the morning and twelve noon. Dreiser was the proverbial night worker, or so he once told me. His favorite hours were from midnight till about three in the morning. And so I could go on. The important thing is that you work out your own favorite times. But you will discover that you are always cheating—that is, that you are writing not only in your favorite periods but at other periods. Why? Because you have so much to say, and are unhappy when

you're away from your typewriter. Willa Cather also wrote in the afternoon and, sometimes, at night; and Dreiser, I know, sometimes wrote in the morning and in the early evening. It's the poor writer, or perhaps I should say, the not entirely dedicated writers who stick to a schedule and write at no other time. You should have a schedule, of course, but it must be flexible. I suppose the only thing about a schedule that you should be inflexible about is this and this alone: that you must write every day—and by everyday, I mean everyday, seven days a week, including holidays and wedding anniversaries and your own children's birthdays—yes, even on your honeymoon, whether it is your first or twelfth. To a writer everything else in this world besides writing is of secondary importance and I believe a persuasive case could be made out for including women and liquor in "everything." If you're a woman writer, you may change the last clause to read "Including men, liquor and shopping." **"Do you think a little drinking would be good for inspiration? And maybe a little loving, too?"**

It's amazing how often I am asked these questions, and not only by men but also by women, some in the neighborhood of twenty and others pushing sixty. The business of inspiration is one that has fooled people. The legend is that Poe drank a lot and *because of his drinking* did the fine work that he did. Well, it isn't so. He drank, I'm afraid, a bit more than was good for him, but when he sat down at his desk he was cold sober. He wrote marvelously in spite of his drinking, beforehand and afterward. All I'm trying to say is that when one is writing,

*This is the fifth section of the Notebook of Charles Angoff, noted author, educator and editor. Mr. Angoff has achieved distinction in various writing fields and acclaimed a brilliant success for his multi-volume chronicle of Jewish life in America, of which the fourth volume *Between Day and Dark* was published last spring. He is on the faculty of Fairleigh Dickinson University and co-editor of the *Literary Review*. Further sections of Mr. Angoff's Notebook will be published in future issues of *Author & Journalist*.*

one must have a mind that is working on all cylinders—and liquor beclouds a mind. I hope that I'm not taken for a prohibitionist. Sensible drinking is a civilized aspect of life. It stimulates the tongue and the emotions, and very often it makes our friends more interesting than they are. But a head full of liquor and writing do not go together. As for loving, well, I'm not against that either. But did you ever stop to think that the greatest love poems have not been written by Don Juans but by monogamists? Think of Dante. Think of Petrach. Think of Shakespeare of the sonnets. Think of Elizabeth Barrett Browning. It's not variety of experience that counts, it's intensity. This cannot be said too often.

"Professor, I'm so discouraged. I think of wonderful plots and then I remember that Maugham or Hemingway or somebody else used it and I feel terrible."

There's no need to feel terrible for this reason. Better find a better reason for worrying. There are plenty. Suppose I came to you and said, "I have a wonderful plot. You see, it's a story about a minister, a missionary. Very strict. So is his wife, she's even more strict. They're on a boat, going to some island in the Pacific, where they're going to try to make Christians out of the natives. Well, on the boat the minister meets a young girl, well, not so young, but she's kind of free and easy with men, you know what I mean, and she makes a play for the minister, and he falls for her, and there's hell to pay. I mean, the wife finds out, you know, a minister carrying on with that kind of woman? What do you think of it?" You know what you'd be likely to say? You'd probably say, "You're crazy! That's a cheap story, let Micky Spillane do it. It's strictly terrible." But is it? Isn't it the plot of "Miss Thompson" (later became "Rain," as a play) by Somerset Maugham?

What's the point? The point is the old, old and very important one: what counts is not the plot. That's the least important aspect of a literary work. What counts is what the author puts into it, in the way of insight and poetry. As a matter of fact, that is pretty much all that counts. In the last analysis, there are very few basic plots in fiction. Somebody has figured out that there are only seven plots; another investigator has said there are ten. So don't worry about your basic plot. People are going to write boy-girl stories to the end of time, and that one, my friends, started in the Garden of Eden.

"Do you think it's a good idea to carry a notebook for jotting down ideas so they don't escape you?"

I'm a great believer in carrying a notebook and jotting down ideas for stories, poems, novels, plays, everything. But one must know how to make full use of a notebook. Don't just jot down ideas and forget about them. Go over them at night before going to bed. It'll take you only a couple of minutes. Do it every night. Why? Because in that way you keep your unconscious

working on these ideas—and eventually you'll find that your unconscious has worked miracles for you—written your stories and your poems. I mean, of course, written their basic contents. Ideas, like women (all right, like men, too) need constant attention, frequent caressing. And caressing an idea is a very simple operation :just recall it that's all. You don't need a couch, low lights, cocktails, a bagful of romantic lies. Just a memory, nothing more.

"Professor, you say that every writer should have some outside job, that he shouldn't depend on his writing to support him, that he should write after working hours. Well, what kind of job should I get? My father has a hardware business and he wants me to be with him. It's a fine job, from a financial angle, but what's hardware got to do with writing? Don't you think I ought to get a job in some publishing house, so that I could be near writing? Know what I mean?"

Why do you sneer at the hardware business? It's as good a business as any other. Perfectly honorable. A job is a job, and that's that. Melville was a clerk in the Customs House. T. S. Eliot, I think, worked for some time in a London bank. Wallace Stevens, the late poet, sold fire insurance—yes, I know, he was some sort of an executive, but he sold insurance also. Trollope, I think, worked in the British post office system. They all wrote after hours. So can you.

As for working in a publishing office or in a magazine office, it's not as glamorous as you may think it is. First, the pay is relatively little. Second, the work is rather tiring—just as tiring as clerking in the post office or in a bank or a hardware store. Worse, the glory you get is largely dubious. Not too many of the big publishing houses are interested in anything except making money—they're not panting for a wandering Keats or Dante. Some of the smaller houses still do that—and a few of the bigger ones also do it, but many of them are out for the dollar, which, I suppose, is all right. Worst of all, if you're a writer, working in a publishing office will (or might) chill your writing enthusiasm. All day you deal with words, and you come home and dealing with words again is rather hard. If you work in a bank during the day, or in a hardware store, writing at night is something of a change. At least, that's the way I feel. I've worked in magazine offices for the greater part of my adult life, until I went into teaching. I think that if I had my life to live over again, I'd study medicine or open up a stationery store, or maybe open up a hardware store. I think I'd be a happier man, and wouldn't have to spend so much time shaking off the "foreign" literary influences I was subjected to in an office.

"Are there any literary aphrodisiacs?"

No, I'm afraid not. You simply must be obsessed with the desire to be a writer. That's the only aphrodisiac I know of. Many years ago, when

I was in college, I took a course with Dr. William McDougall, the celebrated psychologist. One of the students asked him if there were any aphrodisiacs, "real ones, professor, and is celery really good, and oysters, too?" Dr. McDougall laughed and said, "Celery is a good food, and I have come to like your American oysters. My students in England used to ask the same question. It is a worthy question, I should say, but I must tell you that the only real aphrodisiac is love, nothing more. Any more questions, gentlemen?" Love, then, is the only aphrodisiac in the literary realm as in the somewhat more social realm.

"What about 'writer's block'? Isn't it true that now and then writers simply can't write?"

Well, do you really want to know what I really and truly and honestly think of "writer's block"? I think it's chiefly nonsense. Of course, a writer, like every other human being, gets tired now and then. So he should take a nap or take a walk or go to a movie. The next morning he should get back to writing. Writing must be treated like any other occupation. Many people are tired some mornings, but they don't stay away from work, they go to their jobs and that's all. The same should apply to writers. You must write every day, no matter how you feel.

"Is it possible to write several things at the same time? A novel and an article? A short story and a poem?"

Sure, why not? One is a departure from the other and gives relaxation. I generally have two or three things in the works at the same time. I do a bit of lecturing, and I often write poetry on the train—sometimes I write poetry even while listening to the chairman introduce me. I have developed a trick of looking at a man or woman, smiling at him or her, and not hearing a word of what is being said. I have a patent on this trick. Anyway, when I get back home, I go back to my novel or my story or to both. You can do the same.

"Do other writers make good friends?"

Some do, some don't. My own feeling is that, human nature being what it is, it's well to have more non-writing friends than writing friends. Writing friends can be jealous, then can discourage you. Besides, what material can you get out of them? Most of the time they talk shop, complaining about this or that editor, or about their wives or husbands. Non-writing friends are always good for possible material—you might hear a phrase that could blossom into a short story or a novel or even a play or poem.

Writing for British Markets

By ALEXANDER DOHERTY

BRITISH magazines, periodicals and newspapers continue to offer good openings for American fiction and articles, particularly for first class work in the specific field to which it relates.

Those wishing to contribute to the British market require to be alert to its special needs. The work which is finding its way into publication

in Great Britain today, from your side of the Atlantic, is obviously typically American; there is no attempt to copy peculiarly British methods of treatment. Indeed, I should think that any noticeable attempt at doing so would almost certainly spoil the contributor's chances of success. But care should be taken to avoid American words and phrases which the cinema and current literature have not made familiar to the British people. In short stories which you intend submitting to British publications, you should scrutinize the dialogue carefully to ensure that they do not contain exotic phrasing, because if passages are regarded by the editor as likely to puzzle his readers, your work may be turned down.

The Fiction Market

The settings for your stories should also be fairly conventional; remember that when a British

Alexander Doherty is on the staff of a Northern Ireland newspaper and writes regular features for industrial and farming publications. He has published many articles on historical and topographical subjects and has been commissioned to write a detailed study of Irish spinning wheels for an American magazine. He is also the author of a book on agricultural journalism

publication contains fiction by an American writer, it is often because the contribution can be regarded as giving a more or less general picture of life, in cameo form, in your country. The background against which your characters move in your story will have an important bearing on your choice of market for it. Stories about sophisticated men and women in cultured environments stand their best chance in the higher class magazines and in the more expensive women's weeklies and monthlies. Working class stories, dealing with simple domestic problems and with love themes featuring young office workers and factory hands, are carried mainly by the lower priced women's publications. A study of the list of British publications in this issue will bring out the distinction in these two markets. The distinction is sharp, and it is usually a waste of time to send work to one type of publication when it has the characteristics of the fiction appearing in a quite different type. Your market study can be greatly assisted by having a look at the publications for which you intend writing. Some offices are prepared to send specimen copies of their publications to promising contributors.

Science Fiction and Juveniles.

Science fiction and thrillers are still being featured to a considerable extent in some British publications. The opportunities in both these fields are definitely good just now, and there are openings for writers who can supply the right material to juvenile publications.

In the case of stories for adults, the length can be up to 15,000 or 20,000 words, but there is also a market for science fiction and thrillers within the range of 1,000 to 3,000 words. As certain American publications containing science fiction and crime and detection stories have a large sale in Britain, there is known to be a wide public interested in this type of fiction; some British editors are consequently keen on receiving directly from American writers, work approximating to the requirements of their publications.

Where stories fail narrowly to meet the requirements, editors will often take the trouble to advise the authors on how the stories might be revised to make them acceptable. Personal information from editors on the reslanting of work for British publication is highly valuable, not only in connection with the manuscript concerned, but for other contributions you may intend sending to this part of the world. You should, of course, make every effort to revise the work in accordance with the recommendations suggested to you. Even though you may not agree with the editor, and feel that his suggestions can but damage your brain-creation, you should, nevertheless, go ahead and revise on the principle that he knows best what suits his own readership. And, what is still more to the point as far as you are concerned, that he will buy nothing else.

The cost of printing has been going up steadily in Great Britain since the war, and partly as a result of this, and partly because of the competition from television, the number of publications has been sadly depleted. A large proportion of the casualties was made up of publications devoted mainly to fiction, thus reducing the openings for short stories and serials. The market for non-fiction has not been attenuated to quite the same extent, so that there is still a wide demand for articles of varying lengths from around 500 words in general periodicals to 5,000 or more in specialized publications.

Non-Fiction Market

In the non-specialized field the need is for articles of about 1,000 words. The subjects can be just as varied as are dealt with in the general publications with which you are familiar in America, and in the matter of treatment it is probably true to say that the same basic rules hold good in both countries. General articles appearing in Great Britain are lightly written, and many editors show their preference for the anecdotal style in the handling of subjects which are meant to entertain rather than inform in the narrower sense. Beauty hints for the women's publications are especially handled in this way, and so are practically all the articles which fill the pages of these periodicals. From time to time the women's publications contain profiles of American screen and radio personalities. These articles, which sometimes center on interviews with the subjects, are written as a rule by American contributors. More work of this nature would be taken, so far as one can judge, if contributors with the right ability could be found.

There is also a wide market for serious articles. Here there is more scope for making a detailed and penetrating analysis of your subjects. Articles on prominent statesmen coming to London for important conferences have an excellent chance of success, as many journalists on your side have been profitably discovering in the last year or two. Interpretations of the American political scene are being used increasingly by British newspapers, the smaller of which have to rely on freelance contributors since they have no correspondents of their own in your country.

The Religious Press

The religious press of Britain, while its scale of payment is rather low on the whole, is providing readers with more articles contributed from America. Profiles of prominent American clergymen in the news, and articles of noteworthy religious movements and trends, are being used more today than they were a few years back. The trade press, many publications of which pay first class rates, is showing more interest in America, and the alert writer, with flare for dealing with industrial subjects, should find it well worth while to study it in detail.

BRITISH MARKET LIST

In submitting to British markets, postage must be paid at the rate of 8c for the first ounce, 4c for each subsequent ounce. The envelope for return should bear British stamps, or else postal reply coupons should be enclosed. In a city where there is a British consulate, stamps may usually be purchased there. Some large city banks also carry them. Postal reply coupons, each good for the first ounce of postage from England, are obtainable at U. S. Post Offices at 13c each.

It is considered good form to enclose a letter of submission with a manuscript. The writer may appropriately state in what British or American magazines he has been published.

The rates quoted have been translated into approximate U. S. dollars at the rate of exchange current when the article was sent to press. Exchange fluctuates from day to day, and accordingly an American author may be paid in dollars somewhat more or less than is indicated in the following list.—The Editors.

Amateur Photographer, Dorset House, Stamford St., London, S.E. 1. (W) Good market for camera subjects to 2,000 words. About \$14.50 per 1,000 words.

Argosy, Fleetway House, Farringdon St., London, E. C. 4. (M) Well-written short stories. Highest rates.

The Banker, 85/86 London Wall, London, E.C. 2. (M) Articles on all aspects of banking, finance, and industry, 1,000-5,000 words. Payment by agreement, at good rates.

The British Broadcasting Corporation, Broadcasting House, London, W. 1. Feature scripts from 30 minutes to 1½ hours broadcasting time. Also plays and short stories, as well as material for Childrens' Hour programs. Basic rate, \$2.90 per minute.

Eagle, Hulton Press, 43 Shoe Lane, London, E.C. 4. (W) Stories and strip features appealing to boys. **Girl, Robin, and Swift** are three other juvenile publications by the same firm. \$5.75 up per 1,000 words.

The Economist, 22 Ryder St., St. James's, London, S.W. 1. (W) Articles on industrial statistics as they relate to capital, labor, output, etc., 1,200-1,800 words. About \$55 per article.

Evening News, Carmelite House, London, E.C. 4. (D) A worth-while market for short stories and articles. Fiction around 1,500 words, articles 500-1,000 words.

The Farmers Weekly, 161/166 Fleet St., London, E.C. 4. (W) Articles dealing with agriculture and country life in all parts of the world, about 1,000 to 2,500 words. Payment excellent for this type of work.

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Home Notes. Now amalgamated with **Woman's Own**. See **Woman's Own**.

Investors Chronicle, 110 Queen Victoria St., London, Exch. Grocers' Hall Court, London, E.C. 2. (W) Articles dealing with capital investment at home and abroad, 1,200-1,500 words. \$29 up per 1,000 words, on publication. Editor, Charles Anderson.

The Lady, 38 Bedford St., Strand, London, W.C. 2. (W) Good class of short stories and articles appealing to the educated woman. Serious verse. Payment according to the material.

Poetry Review, The Poetry Society, 33 Portman Square, London, W. 1. (Q) Poems average 30 lines. Articles to 1,500 words on poetry subjects. Modest rates.

New Worlds Science Fiction (M) Science Fiction, 3,000-10,000 words; novelettes to 15,000 words. **Science Fantasy** and **Science Fiction Adventures** (both Bi-M) 10,000-20,000 words. **New Worlds** uses articles on scientific subjects to 2,500 words. Good rates on acceptance. Nova Publications, 131 Gt. Suffolk St., London S.E. 1. Editor, John Carnell.

She, 21 Ebury St., London, S.W. 1. (M) Sophisticated short stories. Humorous verse. Good payment for quality stories, \$5.75 for poems.

Spectator, 99 Gower St., London, W.C. 1. (W) Articles on literary, political, and general subjects to about 2,000 words. High standard of writing required. Excellent rates.

Tit-Bits, Tower House, Southampton St., Strand London, W.C. 2. (W) A large proportion of the general articles are dramatically slanted; anecdotal treatment also popular; popular lengths 500-1,250 words. Dramatically told short stories, 1,000-2,000 words. Good rates, payment on acceptance.

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Woman's Weekly, Fleetway House, Farrington St., London, E.C. 4. Strong emotional and romantic complete stories and serials of 3,000 to 6,500 words.

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Religiously

By DOROTHY C. HASKINS

"So you write stories with a moral!" the young man sneered. The tone of his voice made me cringe inwardly. I felt that everyone in the room was listening.

Seated in the midst of a group of my friends, on the floor and with his shoes off, was Father Jordan, the Rector of my Episcopalian Church. He smiled with sincere affection at the young man and said, "Of course she does! You see, there are only those stories which break down the morals, or those stories with a moral. There are no amoral stories."

No longer did I seem an object of pity because I wrote principally for religious publications! I have found my niche there and because most of you are writing moral stories, or articles which build up the whole man, I invite you to join me.

Naturally each publication has its own denominational slant, but the articles about denominational themes are usually written by ministers, or staff writers. I'm talking about the articles and stories that the average American would write.

Dorothy C. Haskin is the author of over 4,000 non-fiction articles and thirty-six books. She is the successful director of a personalized writing course and has been published by practically every magazine in the religious field in the U. S.

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AUTHOR & JOURNALIST

News Reporting, Fillers and Quizzes

Most adult religious publications gladly print news items of the church or denomination. True, they rarely pay for these, though sometimes the person who figures in the item will pay you for the publicity value. But you can train yourself to be a writer by learning to write news items correctly. Better written religious news items are my pet project. Therefore, to anyone who wants to learn how to write them correctly, I will send free a four page leaflet entitled "Reporting the News."

The easiest way to earn stamp money is to write fillers. Not items copied from the encyclopedia, but facts written as an interesting incident. Or worthwhile items that you run across in your reading, such as "Our Father, when we long for life without trials and work without difficulties, remind us that oaks and diamonds are made under pressure." This, from one of Peter Marshall's Prayers, was printed in *The Congressional Record* and reprinted in *His*, an inter-denominational religious publication for students.

Quizzes, too bring money for stamps and paper, to keep you going while you're working on the masterpiece. You need a new twist for these. For example, "Great Going" was a series of lines which described something that began with the word great. The first line was "England, Scotland and Wales," which is Great Britain (published in *Trails*, Methodist Sunday School paper). Or it may be seasonal, or concerning a national holiday or it can have a religious tie-in, such as "New Words for You" by G. A. Cevasco, in the Catholic Digest. This was a mix-match quiz about words ending in ology, including theology.

Poetry

Poetry, as the poets know is the potatoe of the literary world. That is, compared to other lines of writing, its price is low. The competition is too keen. The religious market welcomes poetry and although they don't often pay for it, some religious publications devote an entire page to poetry.

The How-To and Self-Help Articles

Everyone knows how to do *something!* In looking for illustrations for this article I found a great diversity of subjects, such as "Casting Plaster Plaques" by Margaret Wise in *Moody Monthly* (an

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inter-denominational magazine, "How To Launch a Library in Your Church" in *Today* (a Conference Baptist publication) and "The Bible in Your Town" in *Christian Herald* (an inter-denominational monthly founded in 1878), the last outlined a program to put tracts in hospitals at Easter time.

This is the age of the lay-psychologist and practically any one who can read can spout authoritative figures, masochism or schizophrenia. The nice thing about it all is that most of us have benefited by our knowledge and have applied psychology to our own lives or helped someone else. You have a natural for an article. The article "The Advantages of an Inferiority Complex" was published in *The Messenger* (a Lutheran monthly for young people). Without preaching, it showed young people how to make an inferiority complex work for them. The greatest demand under this heading is that of dating and mating articles for young people. The young people's papers devote at least one third of their space to different aspects of this problem.

The General Article

Practically any subject which interests you, will interest some religious publication's editor. Their standard is that a man's religion affects his entire life. Here are a few titles and sentence outlines to illustrate the wide range of articles printed:

1. "Pioneers of the Northwest," by Alfred Apsler in *The National Jewish Monthly* tells of the experiences of the pioneers in Oregon in 1852.

2. "Give Childhood a Chance" by Mary Dunne in *Ave Maria* presents real reasons why a girl should not date until her third year in high school.

3. "Speaking of Food" in *Jesuit Missions* discusses when is a delicacy not a delicacy. It tells of such dishes as soya stewed bumblebees.

These editors want nature and space articles for juniors, places of interest, sports, suitable careers for teenagers, and social problems for adults.

Personality Articles

This is the quickest to sell if you'll interview, digest what you've learned, check your facts, and have the subject check your copy for any misstatements. Subjects worthy of your efforts are:

1. The person who succeeds despite obstacles, or in a little known field. For example: "Moses in Las Vegas Desert" printed in *Heritage*, Los

Angeles Jewish newspaper, is the story of Morris Kishner who creates out of glass mosaics.

2. The cheerful handicapped person who has achieved success in some line. For example: "Nebraska's Checker Expert" by Bernard Palmer in *Power*, an inter-denominational publication, is the story of Ernest Clay of Holdredge, Nebraska, who weighs eighty pounds and lives in a wheelchair.

3. The successful athlete. The success of most of them is of short duration, but they are tops with young people. For example: "Decathlon Christian" was printed in *Covenant Youth Today*. It's the story of a successful Negro athlete who was a member of a Swedish Church. As he said, "Why not, isn't my name Johnson?"

Organizational Articles

There is also a market for articles about organizations. Avoid the publicity blurb and long statistical paragraphs. What you need to make your articles readable and salable, is the heart-touching incident. If you know of any organization that is doing good, write about it; such as "Gregory Finds a Friend" by Diana Cary in *St. Joseph Magazine*. It is the story of Father Wasson's Our Little Brothers, one of the few orphans ages in Mexico.

Historical Articles

If, for some reason you cannot go out and interview people, you most certainly can do research and write an historical article.

For the magazines with a large circulation you have to have a current tie-in, such as a holiday. One of the easiest is Mother's Day. For example "Heroic Mother of Our Seventh President" published in *The Link*, inter-denominational magazine distributed by chaplains to members of the Armed Forces. Another trick is to watch out for anniversaries of birth or death, such as 1959, which was the two-hundredth anniversary of the death of George Handel who wrote *The Messiah*.

Fiction

The religious publications are voracious in their demand for fiction. Nearly every publication prints at least one short story in each issue and some of them print fifty-three editions each year! They divide into age groups; that is, primaries (first to third grade), juniors (fourth to sixth grade), teen-age (jr. high and high school), young

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peoples (college) and adults. They want stories about ordinary people with everyday backgrounds who live their average lives on a high moral plane.

While the lead character is expected to pray in an emergency, it is for the strength to do right, rather than for a miracle. The miracle is reserved for the true story which can be authenticated. The following is the plot of the finest religious story I have ever read: Susanna Holt was not a friendly woman. Her husband, Jim Holt, was a friendly man. He contracted cholera. When the doctor could not help him, he suggested that the neighbors pray. They did and Jim recovered. Susanna was a woman who always paid her debts and knowing she could never tell who had prayed and who had not, she knew that in the future, she had to be friends with all the neighbors.

And that was "Married To A Stranger" by Victoria Case, published in the *Saturday Evening Post*, proving that good stories with a moral well-told are published and published widely.

RELIGIOUS MARKET LIST

America, 329 W. 108th St., New York. (W-15) Articles on current social and political interests, rural problems, with some emphasis on moral principles, 1,700 or 2,700; short modern verse. Rev. Thurston N. Davis, S.J., Editor. 1½c. Acc.

American Judaism, 838 Fifth Ave., New York 21. (Q-50) Fiction used rarely—to 1,000 words on subjects relevant to Reform Judaism and particularly the American Jew. Articles to 1,000 on aspects of Reform Judaism in America and other parts of the world, and on subjects of general Jewish interest. Some verse. Hilda Holland, Associate Editor. \$25-\$50 an article or story, verse 50c a line. Acc. Query.

American Tract Society, 513 W. 166th St., New York 32. Religious tracts, 500-750 words. Material of an evangelical nature.

The American Zionist, 145 E. 32nd St., New York 16. (M exc. July, August) Articles of 1,600 words on events in Israel and problems facing the Zionist movement. Ernest E. Barash, Editor. \$25 per article, on publication. Query.

Annals of Good St. Anne de Beaupre, Basilica of St. Anne, Que., Canada. (M-15) Articles of wide reader interest, Catholic in tone, not necessarily religious, 1,800; wholesome fiction, generally avoiding slang, 1,200-1,800. Rev. R. Fouquet, C.SsR. 1c. Acc.

The Apostle, 23715 Ann Arbor Trail, Dearborn, Mich. (M-20) Fiction 1,500-1,800; Catholic slant preferred, but any good tale will be considered; no Pollyanna stories or cliché stuff. Articles, preferably with photos, 1,500-1,800; Catholic slant material, profiles of interesting or prominent Catholic personalities, human interest material, etc. Very little verse. Rev. Reinhold Hubert, C.M.M., Editor. To \$25 on article or story. Verse about 20c a line, but never more than \$5-\$6 for a-run-of-the-mill poem. Acc.

The Ave Maria, Notre Dame, Ind. (W-15) Fiction 1,500-3,000 words, general adult. ("Though a religious publication, we do not want stories that end in a miracle.") Articles 800-3,000 words general articles, commencing on social problems, current

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events; popularly written devotional and doctrinal articles with Catholic viewpoint; service articles of interest to family audience; light touch articles with family slant; contemporary and historical biographical articles also accepted, but should be more than a rewrite of encyclopedia material or publicity handouts. Poetry, general and religious themes, 4-24 lines. John Reedy, C.S.C., Editor. 1½c basic rate, poems \$5. Acc. Now so urgently in need of fiction as to go to 5c a word for first-class material.

The Banner, 1455 W. Division St., Chicago 22. (M-25) Family, self-improvement, historical articles about 2,500 words. Peter A. Fiolek, C.R. 1½c. Acc.

Baptist Leader, 1703 Chestnut St., Philadelphia 3, Pa. (M-25) Human interest articles on unusual methods or successes of churches and Sunday Schools; articles on families who have achieved the art of doing things together; unusual life stories related to church and community life, 1,000-1,200. Also fiction and articles for four story papers for primary, junior, teen, and young people age groups. Benjamin P. Browne. 1c. Acc.

The Canadian Messenger, 2 Dale Ave., Toronto 5, Ont., Canada. (M-10) Short stories, Catholic atmosphere, bright pointed, but not preachy; articles on Catholic doctrine or practice, 1,500 preferred, 2,000 maximum. Short religious verse, 50c line. Rev. C. C. Ryan, S.J. 1½c Acc.

The Catholic Digest, 44 E. 53rd St., New York 22. (M-35) Mostly reprint but always in the market for a number of authoritative original articles 2,000-2,500, preferably but not necessarily with a Catholic angle. Especially interested in sectional material with a Catholic angle. Profiles of Catholic celebrities in politics, entertainment and other fields. Also seven departments for original short stuff. Photo stories. Transparencies for cover use. No fiction, verse, or cartoons. Address John McCarthy, Executive Editor. \$200 up for original article, \$150 for picture story or cover photo, short stuff to \$25. Reprint articles \$75 up. Send tear sheets, originals. Query.

The Catholic Home Messenger, St. Paul Monastery, Canfield, Ohio. (M) Fiction and articles 1,800-2,000. Fiction should be timely or deal with social and family problems. Articles on biography, travel, current events, cultural matters, etc. Picture stories—7-8 photos, 300-600 words. Fillers and cartoons used occasionally. Rev. Bernard M. Borgogno, S.S.P. 2c up. 15th of month after acc.

The Catholic World, 180 Varick St., New York 14. (M-50) General fiction of high quality to 3,000. Articles on current problems reflecting contemporary Catholic viewpoint in national and international affairs, literature, science, education, etc. Short verse. Rev. John B. Sheerin, C.S.P. About \$7 a page. Pub.

The Chicago Jewish Forum, 179 W. Washington St., Chicago 2. (Q-\$1.25) Jewish and minority problems. Fiction, poetry, and essays on cultural, theological, economic and sociological themes. Benjamin Weintraub. 1c. Acc.

The Christian Advocate, Methodist Publishing House, 740 Rush St., Chicago 11. (Every other week.) Articles for pastors on preaching, pastoral care, worship, church administration, architecture and building, evangelism, missions, music. T. Otto Nall and Newman S. Cryer, Jr. Acc.

The Christian Century, 407 S. Dearborn St., Chicago 5. (W) Religious and social-conscious articles 1,500-2,500. Verse of high quality. Harold E. Fey. Payment varies. Pub. No payment for verse.

The Christian Family, Divine Word Missionaries, Techy, III. (M-30) Articles with photos of interest to Catholic audience, particularly current subjects and personalities (labor, housing, race relations, population problems) 1,500-2,500 words. Short short stories that are realistic, involving normal people in normal situations involving the impact of the Faith

on daily living. 1,500-2,500 words. 2-3c word-on acc. Fr. Charles Kelty, S.V.D., Editor.

Christian Herald, 217 E. 39th St., New York 16. (M-35) Interdenominational magazine specializing in material of interest to Christian laity, with strong family interest and emphasis on community service. Fiction of Christian appeal; no clergymen or physicians as main characters. Articles on individual or community problems of religious or moral implications. Shorts and anecdotes offering lesson and drama. For children's page, fiction, articles, poems, quizzes—all with religious implications. Articles on church building for Protestant Church section. All seasonal material should be submitted five months in advance. Full length stories and articles, \$50 up for all rights. Acc.

The Christian Home, 201 Eighth Ave., S., Nashville, Tenn. (M-20) Articles 1,000-2,000 on family relationships child guidance; stories 2,500-3,500, of interest to parents of children and teen-agers; verse; photos of family groups. Stories and articles 1½c, verse 50c a line. Acc.

Christian Life, 33 S. Wacker Drive, Chicago 6. (M-25) Short stories 2,000-3,000; short-shorts 1,200-1,500. Articles of news interest showing Christians working in churches, Sunday schools, etc., to 1,500. Photos. All material should appeal to evangelical Christians. Robert Walker. 2c up, photos \$5. Pub.

Christian Living, Mennonite Publishing House, Scottdale, Pa. (M-25) Stories of 1,500-3,000 words applying Christian principles to everyday situations in home, community, business; especially needs stories illustrating Christian social ethics. Articles 800-2,500 relating Christian principles to life problems, especially through creative ways of sharing with others and grappling with social evils. Verse. Fillers. Photos. Millard Lind. Articles and stories to \$5, verse to 10c a line, photos \$3-\$6. Acc. Daniel Heitzler, Ass't Editor.

The Christian Mother (formerly **Mother's Magazine**), David C. Cook Publishing Co., Elgin, Ill. (Q-50) Articles to 2,000 words appealing to mothers of children 2-6; may deal with spiritual growth and training of preschoolers, Christian homemaking, outstanding Christian mothers, personal faith applied to everyday family living; photos desirable. Humorous or inspirational fillers. Poetry with Christian tone, slanted to young mothers. No fiction. For children's section, poems, prayers, stories, activities with religious emphasis suitable for preschool children. Ruth Downey, Editor. Varying rates, poetry 25c a line up. Acc.

The Christian Parent, 1 Penn Ave., Glen Ellyn, Ill. Articles and stories on family life, education and parent training, 500-2,000. Some serial stories. MSS with Christ-centered content get preference. 1c a word on acceptance.

The Christian Science Monitor, 1 Norway St. Boston 15. (D-5) Articles, essays, for editorial and department pages, to 800; forum to 1,200; editorials to 800; poems, jokes, fillers, photos. Erwin D. Canham. 70c an inch up.

Christianity Today, 1014-22 Washington Bldg., Washington 5, D. C. (Bi-W) A limited market for articles about 1,500 words on the life and work of the Church in the world from an evangelical Protestant perspective. Some verse. \$25-\$50, poems \$5. Pub. Query on articles.

The Christlife Magazine, 1210 Fifth Ave., Moline, Ill. (M-10) Christian fiction of about 2,000 words of interest especially to young people. Articles of 1,000 words on any subject approached from the Christian viewpoint. Fillers. Verse. Photos only to illustrate stories or articles. George M. Strombeck, Editor. 1½c on pub. varying rates for verse and photos. Pub.

Church Business, 1339 W. Broad St., Richmond, Va. (Semi-A) To 800 words on programs and tried plans to increase efficiency in conduct of church work

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The Church Musician, Baptist Sunday School Board, 127 Ninth Ave. N., Nashville 3, Tenn. (M-20) Some fiction—must be related to church music and under 1,500 words. All types of articles 500-1,500 words dealing with choral music, hymnology, instrumental music, organ, piano, orchestra, church music and musicians, interests and activities. Some music programs. Original music for church choirs and children's choirs; arrangements of hymns. Some verse. Some fillers. Cartoons. W. Hines Sims. 2c, poems \$3 up, cartoons \$5. Acc.

Columbia, P.O. Drawer 1670, New Haven, Conn. (M-10) Short stories 2,500 words. Articles on science, history, religion, sport, business; articles of general current interest or special Catholic interest. Query on articles. Short verse. Photos only with articles. John Donahue. \$75-\$200 a story or article, \$10-\$15 a poem. Higher rates for especially desirable material. Acc.

Commentary, 34 W. 33rd St., New York 1, (M-50) Jewish life and religion, general, literary, political, and sociological. Short stories and verse of high literary quality. 3c. Acc.

Congress Weekly, 15 E. 84th St., New York 28, N. Y. (W-15) Personal essays; book, play, movie reviews of Jewish interest—800-1,000 words. Articles topical, factual, or opinion on issues of interest to liberal Jewish readers, 1,500-2,500 words. Samuel Caplan, Editor. \$7.50-\$35. Pub.

Conquest, 6401 The Paseo, Kansas City 10, Mo. (M-15) Fiction to 2,500 words—religious content and character but not preachy; real life situations with solid moral outcomes depicting the Christian faith in action. Articles 1,000-1,250 words, illustrated if practicable; overstocked with general informational material but needs devotional pieces (not sermonettes) with evangelical interpretation. J. Fred Parker, Editor. \$6 per 1,000 words, verse 10c a line, photos \$2-\$5. Acc.

Council Fires, Christian Publications, Inc., Third and Reily Sts., Harrisburg, Pa. Fiction with Christian background, 1,000-1,200 words. P. B. Christie. 3c-1c. Acc. Write for sample copy before submitting.

Council News, American Council for Judaism, 201 E. 57th St., New York 22. (Bi-M) Articles to 3,000 words, written with some awareness of the ideological and political factors involved in American policy in the Middle East and the status of Jews and Judaism in the U. S. "The point of view of this organization may be designated as anti-Zionist, although we are in no sense anti-Israel." Bill Gottlieb, Editor. Payment, by arrangement, around 3c.

Crozier, Onamia, Minn. (M-25) Wholesome but not "preachy" fiction appealing to Catholic families, 800-1,800 words. Articles, preferably with photos, on religious topic of general interest but especially on Catholic family life, courtship, marriage, child training, 800-1,800 words. Cartoons. Photo stories on religious, family or social topics. Rev. Robert H. Fix, O.S.C. 2c-5c, cartoons \$5, photos \$4-\$10, photo stories \$15 up. Acc.

Cross Currents, West Nyack, N. Y. (Q-\$1) A magazine of speculative thought brought together by Catholic laymen. Articles on religious, philosophical, political, and cultural subjects of current intellectual concern; translations from European journals, 4,000 words up. Poetry rarely. Joseph E. Cuneen. Payment nominal.

Crusader's Almanac, Franciscan Monastery, 1400 Quincy St., N.E., Washington 17, D. C. (Q-50) Fiction 1,500-2,000 words: Biblical or Crusade settings; background of history and the sacred shrines of the Holy Land; also modern settings. Articles to 2,500 words on the Holy Land, its people and shrines—history, travel, folklore, religious rites, biography, etc.

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Daily Meditation, P. O. Box 2710, San Antonio 6, Texas. Metaphysical success and inspirational articles, Mayan archaeology and discoveries, non-sectarian religious articles, teaching the power of prayer or with metaphysical slant, 750-1,700; exact word count must be given on each manuscript. No fiction or photographs. Reports in 60 days. Rose Dawn, Editor. 1½c-1c. Acc.

Eternity, 1716 Spruce St., Philadelphia 3, Pa. (M-35) Evangelical Christian articles to 2,000 words. Russell T. Hitt. 1c-2c. Pub.

Extension, 1307 S. Wabash Ave., Chicago 5. (M-40) Published by the Catholic Church Extension Society. Short stories, 2,000-6,000—romance, adventure, detective, humorous; six-installment serials 5,000 on installment; short-shorts; articles; cartoons. Eileen O'Hayer. Good rates. Acc.

Family Digest, 41 E. Park Drive, Huntington, Ind. (M) Articles on all aspects of family life. No fiction. John F. Fink, Editor. 3c up. Acc.

Friar: Franciscan Magazine, Rochelle Park, N. J. (M-35) General and religious articles to 3,000 words. Rudolf Harvey, Editor. Varying rates. Acc.

Good Business, Lee's Summit, Mo. (M-15) Articles 800-1,600 emphasizing Christian principles in business. First-person stories especially desired. Fillers up to 500 words; poems 20 lines or less, on business themes. Photos of industrial subjects with business slant. James A. Decker, 2c up, poetry 35c a line, photos \$6. Acc.

Guideposts, Carnegie Bldg., 345 E. 46th St., New York 17. New address after Nov. 1, 1959: 3 West 29th St., New York 1, N. Y. (M) First-person stories by men and women from every walk of life telling how they overcame obstacles and became more effective through direct application of religious principles. Average articles, 1,000 words—but inspirational shorts are needed. Leonard E. LeSour, Executive Editor. To \$100 an article. Acc. Query.

Hearthstone, Box 179, St. Louis 66, Mo. (M-35) Articles to 1,500 words for Christian families—interests, problems, goals. Departments for younger readers. E. Lee Neal, Editor. ¾c-1c. Acc.

The Holy Name Journal, 141 E. 65th St., New York 21. (M exc. July, Aug.-25) Fiction 1,500-3,000 words of a manly, religious nature. Articles of same type and length. All material must conform to Catholic teaching. Brendan Larnen, O.P., Editor. About \$6 a printed page. Pub.

Home Life, 127 Ninth Ave. N., Nashville 3, Tenn. (M-15) Short stories 1,500-3,000 and feature articles of interest to home and family groups. Christian viewpoints, 750-3,000 words; short poems of lyric quality, human interest, and beauty. Occasional photos. Fillers, cartoons, and cartoon ideas. Joe W. Burton. 2c up. Seasonal material needed eight months in advance.

The Improvement Era, 50 N. Main St., Salt Lake City, Utah. (M-50) Stories of high moral character, 1,000-2,000; short-shorts 500-800 words. General articles on social conditions, vocational problems, handicrafts, material of particular interest to youth and to Mormon Church, 300-2,000. Photos of striking and dramatic simplicity for frontispiece and cover use. Poetry to 20 lines. Doyle L. Green, Managing Editor. Features, short-short stories \$25 to 3,500 words. 1½c a word, poetry 25c a line. Acc.

Information Magazine, 180 Varick St., New York 14, N. Y. (M-35) Rev. Kevin A. Lynch, C.S.P., Editor. In market for articles 1,500-2,200 words on the Catholic Church in American Life. Desired categories: Controversy, Catholic personalities, moral problems, family life, Catholic-Protestant cooperation, topics of interest to Catholics as citizens or as parishioners. Stories about converts or convert program. No fiction or "pious devotion" articles. Prefer practical

articles written for popular audience rather than theoretical pieces. 3-7c. Acc. Photos.

The Josephinum Review, Worthington, Ohio. (Semester-15) Illustrated articles on the unusual in American life of appeal to average family; may have relation to special Catholic interests. Msgr. Leonard J. Fick, Editor. 1c. Acc.

Journal of Religion, Swift Hall 306c, University of Chicago, Chicago 37. (Q-\$1.75) Substantial contributions to the fields of Christian theology, Bible, ethics and society, history of Christianity, history of religions, religion and art, religion and personality, and related topics. J. Coert Rylaarsdam and Bernard E. Meland, Editors. No payment, but 50 reprints of published article.

Jubilee, 377 Fourth Ave., New York 16. (M-35) A national pictorial monthly of Catholic life, edited by laymen. Not in market for text pieces. Picture stories only, at \$5 a picture. No queries. Edward Rice, Robert Lax, Senior Editors.

The Lamp, Franciscan Friars of the Atonement, Peekskill, N. Y. (M) Fiction of quality to 2,500; non-fiction of interest to Roman Catholics. 2½c word on acc. Rev. Ralph Thomas, S. A.

The Light and Life Evangel, Winona Lake, Ind. (W) Illustrated features on general interest topics, 2,000. Short stories 2,500-3,000; serials 6-10 chapters. Religious motif preferred but not required exclusively; romance on a high level; Christian virtues and good morals indirectly taught. News and other short fact items. Fillers. Helen E. Hull. 1c. Acc.

The Link, 122 Maryland Ave., N.E., Washington 2, D. C. (M-25) All material must be suitable to young men and women in military service. No limit on theme of fiction; should be preferably 2,000 words, not over 2,500. No limit on subject matter of articles; length 1,500-2,000 words or shorter. Verse of 2-3 stanzas. Fillers. Cartoons. Photos with articles only. Lawrence P. Fitzgerald, Editor. 1c-1½c, verse \$1 a stanza, cartoons, \$5, photos \$5. Acc. Especially in need of good short fiction.

The Living Church, 407 E. Michigan St., Milwaukee 2, Wisc. (W-15) Articles, 1,000-2,000, by Episcopalians who are experts in their fields, for Episcopalians. Peter Day, Editor.

The Lookout, Hamilton Ave. at 8100, Cincinnati 31, Ohio. (W-5) Articles on Christian education, adult Sunday School work, 1,200; wholesome but not "Sunday Schoolish" short stories, 1,000-1,200, serial to 10 chapters of 1,000-1,200 each. Photos upright 8x10, scenic, human interest. No poetry. Jay Sheffield, Editor. Usual rates stories \$35, serials \$35 a chapter, photos to \$10. Within 1 month after acc.

The Lutheran, 2900 Queen Lane, Philadelphia 29, Pa. (W-5) Personal Christian experience, Christian ideology, notable Christian personalities, 1,000-2,000; short stories with relevance to church paper, 500-2,500; photos relevant to church paper. Dr. G. Elson Ruff 2c, photos \$6. Pub.

The Lutheran Companion, Augustana Book Concern, 639 38th St., Rock Island, Ill. (W-7) Homey stories with good morals; not much needed except at Christmastime, Easter, Thanksgiving, Mother's Day, etc. Articles for similar special seasons and occasions. Some verse. E. E. Ryden, Editor. Varying rates. Pub.

Magnificat, 131 Laurel, Manchester, N. H. (M-30) Articles, short stories, verse. Sr. M. Walter, Editor. Varying rates. Pub.

The Marian, 4545 W. 63rd St., Chicago 29. (M-25) Articles with strong Catholic background. Wholesome fiction. Maximum length of material 2,000 words. P. P. Cinikas, M.I.C., Editor. 1c up. Pub.

Marriage, The Magazine of Catholic Family Living, St. Meinrad, Ind. (M-35) Articles to 2,000-3,000 words directed to husbands and wives—ambitions, problems, etc. Rev. Raban Hathorn, O.S.B., Editor. 3c up. Acc.

Mary Immaculate Magazine, Box 96, San Antonio, Tex. Articles, short stories with Catholic interest, ad-

venturous missionary tales, about 1,800. Profiles on Oblate. Also looking for sparkling, punchy articles on current topics—missionaries especially needed, from a Catholic viewpoint; e. g., TV, marriage, birth control, bigotry, etc. Especially seeking articles, anecdotes, and profiles of the Oblate Fathers and their missions. Rev. Peter V. Rogers, O.M.I. 1c-2c. Acc.

Mature Years, 201 Eighth Ave., S., Nashville 2, Tenn. (Q) Fiction 1,500-2,000 of interest to older adults. Articles 1,200-1,500 for same group—hobby, devotional, activities. Verse. Photos. John W. Cook. 1c-2c, photos \$5-\$6. Acc.

Messenger of the Sacred Heart, 515 E. Fordham Rd., New York 58. (M-25) Catholic short stories to 3,000; religious verse. Rev. Thomas H. Moore, S.J. 3c up. Acc.

Methodist Layman, 740 Rush St., Chicago 11. (M) Short photo-illustrated feature articles about the programs, projects, and achievements of any of the Methodist Men Clubs. Should stress service rather than mere money-making and should have general appeal. Action photos in sequence of Methodist Men Club projects. Shelby E. Southard, Editor. Acc. Query.

Midstream, 250 W. 57th St., New York 19. (Q-75) Published by the Theodore Herzl Foundation. Literary and other interest to Jewish readers. Shlomo Katz, Editor. 3c-4c. Acc.

The Miraculous Medal Magazine, 475 E. Chelten Ave., Philadelphia 44, Pa. (Q) Well-written fiction in line with Catholic teaching—we don't buy sermons; the story is the thing! 1½c and up. Verse on religious themes, especially on the Virgin Mary, to 20 lines—50c and up per line. Acc.

My Chum, Glen Ellyn, Ill. Christian story magazine for children 4-14. Stories should be 500 to 2,000 words, especially boy adventure to 13. Content must be definitely Christian, not merely moral. Seasonal stories needed six months or more ahead. 1c word on acceptance.

The National Jewish Monthly, B'nai B'rith Bldg., 1640 Rhode Island Ave., N.W., Washington, D.C. (M-15) Short stories, articles, essays, Jewish interest, 1,000-2,000. Eward E. Grusd. 2c-5c. Acc.

New Century Leader, David C. Cook Publishing Co., Elgin, Ill. Case history reports of interesting and unusual Sunday-school happenings, teaching and administrative methods. Personality profile articles of Sunday-school teachers. 800-2,500 words. 2c-3c on acc. Lucille C. Turner, Editor.

Opinion, 1123 Broadway, New York 10 (M-25) Articles 2,000; short stories 2,000; verse; fillers; all of Jewish interest. 1c. Pub.

Our Sunday Visitor, Huntington, Ind. (W-5) Articles of interest to Catholics written in popular style, 1,200-1,500 words. F. A. Fink, Managing Editor. 3c up. Pub.

Precious Blood Messenger, Carthagena, Ohio. Articles and stories suitable for the Catholic family, about 2,500 words or less. Father Robert B. Koch, C.P.P.S. 1c, verse 25c a line. Acc.

Presbyterian Life, Witherspoon Bldg., Philadelphia 7, Pa. (Bi-M-20) Human interest news, reports and feature articles, 200-3,000, on Protestant Christians (preferably Presbyterian) who apply Christian principles to business, politics, community service, etc. Juvenile stories, 500-700, for ages 4-12. Robert J. Cadigan. 2c. Acc.

The Queen's Work, 3115 S. Grand Blvd., St. Louis 18, Mo. (M Oct.-June-25) Career articles; interviews with outstanding Catholics; length 1,500 words. Cartoons. Rev. Herbert O'H. Walker, S.J., Editor. 2c, cartoons \$5. Acc. Query.

The Rosicrucian Fellowship Magazine: Rays from the Rose Cross, Oceanside, Calif. (M) Articles on occultism, mysticism, nutrition, astrology, in accord with Rosicrucian philosophy; short stories along same lines. 1,500-2,000. No payment except subscriptions to **Rays**.

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Corners, Wis. (M) A Catholic magazine dedicated to the establishment of the reign of God's love in the home and in our relationship with our fellow men. Original stories, 1,500 to 3,000 words. Anything of interest to the general reader, provided it is clean and wholesome. Fiction that contains a good lesson, either implied or expressed, is most welcome. Rev. George Pinger, S.C.J., Editor. Acc.

St. Anthony Messenger, 1615 Republic St., Cincinnati 10, Ohio. (M-35) A Catholic family magazine. Human-interest features on prominent Catholic achievements and individuals; articles on current events, especially when having Catholic significance, 2,000-2,500; short stories on modern themes slanted for mature audience, 2,000-2,500; seasonal stories. Extra payment for photos retained. Occasional poetry on inspirational, religious, romantic, humorous, and nature themes. Rev. Victor Drees, O.F.M. 3c up. Acc.

Saint Anthony's Monthly, 1130 N. Calvert St., Baltimore 2, Md. (M) A limited amount of fiction and non-fiction to 1,500 words consonant with Catholic doctrine but not preachy or pietistic. Special purpose is to honor St. Anthony of Padua, but general interest themes are also acceptable. Verse 4-20 lines. Rev. William J. Phillips, S.S.J., Editor. 1c up, verse 10c a line up. Acc. Oversupplied in all departments till January 1, 1959; query.

St. Joseph Magazine, St. Benedict, Oregon. (M) A national Catholic monthly. Fiction to 2,000 words; must have a strong Catholic angle. Articles to 2,500 words, must not be encyclopedic; must be written by recognized authority on subject or in the case of historical subjects, one who has visited the scene. Good professional photographs should accompany articles. Presently overstocked with poetry. Rev. Albert Bauman, O.S.B., Editor. Fiction 2½c, articles 2c. Acc.

The Shield, Catholic Students' Mission Crusade, Shattuck Ave., Cincinnati 26, Ohio. (Bi-M, Sept.-May) Articles dealing with world problems as viewed from the Catholic standpoint, by special arrangement with writers. J. Paul Spaeth.

The Sign, Union City, N. J. (M-35) Catholic and general articles, essays, short stories to 3,500. Verse. Rev. Ralph Gorman, C.P. \$200-\$300 a story or article. Acc.

Soul Magazine, Washington, N. J. (Bi-M-20) Articles 400-1,250 words about Our Lady of Fatima and her conditions for the conversion of Russia and world peace; also about the Blue Army of Our Lady of Fatima. Appropriate photos. Right Rev. Msgr. Harold V. Colman, Editor. 2c-5c. Pub.

The Southern Israelite, 390 Courtland St., N.E., Atlanta 3, Ga. (W-newspaper; M-supplement) Market for limited freelance material of Southern Jewish interest. Adolph Rosenberg. Pub. Query.

Sunday Digest, David C. Cook Publishing Co., Elgin, Ill. (W-5) Articles 600-2,000; short stories 1,000-2,000; biographical sketches; accounts of group activities; anecdotes; verse; fillers. All should have character-building slant. Jean B. MacArthur. 2c up. Acc.

Sunday School Times, 325 N. 13th St., Philadelphia 5, Pa. (W) Articles on Sunday School work 500-1,500; biographical sketches of outstanding Christian workers 1,200-2,000; verse; short stories for children. Philip E. Howard, Jr. ½c up. Acc.

Sunday-School World, American Sundry-School Union, 1816 Chestnut St., Philadelphia 3, Pa. (M) copies available to writers.

Articles to 950 words based on experience and dealing with all phases of Sunday school work, especially in smaller schools; illustrations desirable. Seasonal verse of a high spiritual and artistic order is used, but infrequently. William J. Jones, Editor, ½c up, verse 75c a stanza up. Acc. Query.

These Times, Box 59, Nashville, Tenn. (M-25) Religious and related articles. Photographs. No fiction or verse. K. J. Holland. 3c up. Acc. Query.

This Day, 3558 S. Jefferson St., St. Louis 18, Mo. (M-35) Short stories, 1,000-3,000; serials, 10,000; articles 1,500 full of human interest on home affairs; fillers, jokes, epigrams; verse; cartoons. Rev. Henry Rische. 1c up, \$1-\$3 poem, cartoons \$5. Acc. Supplementary rights released to author.

Together, The Mid-month Magazine for Methodist Families, 740 Rush St., Chicago 11. (M-35) Articles on wide range of interest to Christian families; problems of home, youth, marriage, church, community and world affairs up to 2,000 words. Prefers strong anecdotal and narrative style. Occasionally uses fiction with strong moral or religious import—to 2,000 words. Fillers: personal incidents or congenial humor. Life-type picture stories and color transparencies. Wants pictures of unusual Methodist personalities and Methodist activities with universal appeal. Leland D. Case, Editor. Payment varies depending on quality of material, originality, etc. Acc.

The Torch, 141 E. 65th St., New York 21. (10 times a yr.) Short stories 1,200-2,000 words. Articles 1,400-2,000 words. Material should be of interest to Catholics. Rev. Francis N. Wendell, O.P., Editor. \$15-\$20. Acc.

Unitarian Register, formerly **Christian Register**, 25 Beacon St., Boston 8, Mass. (10 issues a yr.-30) Articles 2,000-2,500 words dealing with liberal religion or Unitarian affairs. Cartoons. Photographs. No fiction. Vic Bovee, Acting Editor. No payment. Query.

The Upper Room, 1908 Grand Ave., Nashville 5, Tenn. (Bi-M-10) One-page devotional articles. Material is used in 37 editions in 30 languages and in braille. J. Manning Potts, Editor. \$3 an article. Pub. Query.

Voice of St. Jude, 221 W. Madison St., Chicago 6. (M-25) Articles, 1,800 or 2,600, on current events and contemporary issues as they relate to Catholics; profiles of prominent Catholic personalities. Few cartoons. Robert Ostermann, Managing Editor. 1½c, cartoons \$5. Acc.

Walther League Messenger, 875 N. Dearborn St., Chicago 10. (M-25) Short stories with religious implication. Photos with religious and youth slant. Alfred P. Klausler. Stories 1c a word. Acc.

The War Cry, 860 N. Dearborn St., Chicago. (W-10) Published by the Salvation Army. Stories 1,500-2,000 with a single protagonist with one major problem, which should be solved through right thinking and action from the Christian standpoint. Articles 1,000-1,700, inspirational, educational, spiritual self-help; occasionally a character sketch of someone likely to influence readers. Stories and articles for special Christmas and Easter issues must be exceedingly well done and carry implicit Christian message. Verse of medium length. Fillers. Cartoons. Lieutenant-Colonel R. Lewis Keeler. Articles and stories \$15-\$25 (Christmas and Easter \$75), poems \$2.50-\$5 (Christmas and Easter \$5-\$20), religious cartoons \$5. Query on articles. Specification sheets and sample Query on articles. Specification sheets and sample

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Vol. 59, No. 10

OCTOBER, 1959

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After almost a year of planning, Vantage Press has now published *The Assemblies of God: A Popular Survey*, by Irwin Winehouse. This significant volume tells the exciting story of one of the world's most important churches, with over 1,000,000 members scattered throughout the globe.

The Assemblies of God: A Popular Survey is the third in Vantage's series on "Religions in America." The other two were *Seventh-Day Adventists: Faith in Action*, by David Mitchell, and *Jehovah's Witnesses: A New World Society*, by Marley Cole.

Cole's book became a nation-wide best seller in 1955 with a sale of almost 100,000 copies. The book appeared on many best-seller lists, and was featured on the New York Times' list for six weeks.

Winehouse's book on The Assemblies of God is the first authenticated study of this dynamic, fast-growing church. It is a colorful, popularly written work with thirty-five half-tone illustrations featuring the world-wide activities of the members. The book will be distributed by general bookstores.

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